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THE ART UNION

THE OFFICIAL JOURNAL OF THE AMERICAN ART UNION

VOL. I.

NEW YORK, AUGUST AND SEPTEMBER, 1884.

No. 8-9.

THE ART UNION.

WE have come to the end of our apologies for the delays in getting out the ART UNION on the first of the month, and hope that our subscribers will be as thankful as we are that it is out at all. Only a publisher who depends upon artists in the summer season can appreciate the difficulties that have beset us.

OUR ILLUSTRATIONS.

OUR Illustrations this month are, as usual, reproduced from drawings by the artists. The frontispiece, "THE KING'S FLAMINGOES," a sketch in Mr. Church's peculiarly free and graceful manner, is from his picture that was exhibited in the Autumn Exhibition of the National Academy of Design in 1883.

"WAITING," (page 156) is a characteristic sketch in ink and crayon by GEORGE C. LAMBDIN, of Philadelphia. "FRANKLIN AT THE PRESS," by E. WOOD PERRY, N. A., is from the well-known painting by the artist, from a study made from the original press used by Franklin, in printing the *New England Courant*, a small half-sheet published by Franklin's brother in Boston. "ON THE GREEN RIVER," by J. P. BRISTOL, N. A., is an effective pen and ink sketch of a picturesque locality, executed in a free, open, suggestive manner.

ART IN THE SOUTH.

PICTURES AT THE SOUTHERN EXPOSITION, LOUISVILLE, KY.

DURING the past few years, the popular appreciation of art in this country has been given a wonderful impetus by the numerous loan exhibitions of pictures which have been held in so many of our leading cities. These exhibitions have drawn paintings, representing the best artists, from most of the leading collections in America, and have enabled hundreds of persons who had little idea of art, to become acquainted with its highest phases.

Many persons, who, before the era of the loan exhibitions, had never seen works of real art, and whose art knowledge went little further than their ability to discriminate between chromos and "oil paintings," have thereby had awakened in them not only a high artistic appreciation and discrimination, but a desire to surround themselves by works of fine art; and, as a result, where there were formerly only a few isolated pictures hanging in the rarely opened parlors of certain well-to-do people of the smaller cities and towns,

fine collections are now springing into existence, and the possession of fine pictures is no longer something exceptional. It is a fact, also, that the largely increased number of picture buyers does not indicate a general increase in wealth so much as a steady growth of good taste and refinement.

Probably no loan exhibition ever held in this country has had a greater influence than the art exhibition held last year in connection with the Southern Exposition at Louisville, Ky. Nearly a million persons visited the Exposition, and most of them found the Art Department its most attractive feature. Visitors from all portions of the South, carried home with them new ideas of art, and a new appreciation of the beauties in Art and Nature. The influence of the gallery upon the citizens of Louisville was such, that at the close of the exposition, a popular subscription was raised, and ten thousand dollars worth of pictures were purchased for the nucleus of a permanent public gallery for the city.

When the citizens of Louisville determined to hold another exposition this year, the art department was one of the first matters to which consideration was given, and early in the spring, the exposition's representatives in New York began the work of securing pictures.

In the selection of paintings for its art gallery this year, the Exposition Art Committee felt that the most interesting collection would be one representing the American artists at their best; and, therefore, an arrangement was effected with the American Art Union, with most satisfactory results. As the Southern Exposition was the first in the field, its representatives had the first choice from the pictures in the studios, and this fact, coupled with the willingness of the artists to send pictures to a city where art appreciation was so clearly indicated as it was by the sales of pictures in Louisville last year, resulted in the formation of probably the finest collection of American pictures ever taken out of New York city.

The general appearance of the exposition art gallery is very much finer this year than it was last year, despite the fact that the collection last year contained many of the finest foreign pictures owned in this country. There are not so many large, "striking" pictures now, to attract one from a distance, but there is a much better average of merit in the works exhibited, and there are many small pictures containing just as good *technique* as was shown in the larger canvases last year. Besides, the pictures "hang together" on the walls much better than did those of last year.

The art building of the exposition is an isolated structure of brick, cruciform in shape, situated in the midst of a

pleasant grove in Central Park, about two hundred yards from the main exhibition building. Midway between the two buildings is the Music Pavilion, where Cappa's Seventh Regiment band gives out-door concerts in the afternoons and evenings, and where during the latter half of the exposition, Gilmore's band will hold forth. Entering the art building through a spacious vestibule which takes the place of the south wing, and which contains some excellent pictures, the visitor finds himself in the rotunda, whence can be obtained a view into the interior of each gallery.

In the centre of the rotunda, under a large cluster of electric lights, is a slightly raised platform, upon which are effectively arranged several pieces of fine statuary, with broad-leaved tropical plants grouped about them. The central piece is "Woman Triumphant," the celebrated statue by Joel T. Hart, a Kentuckian by birth, whose talent was only beginning to receive fair recognition when he died, some seven years ago, in Florence. Joel Hart and Hiram Powers were intimate friends, and it is an interesting fact that the same clay used by Powers in modeling the Greek Slave, was afterwards used by Hart in the creation of his sublime ideal woman. Doubtless there is scarcely one American who has heard of the "Woman Triumphant" to fifty who are familiar with the very outlines of the "Greek Slave," yet from an artistic as well as from an intellectual standpoint, the "Woman Triumphant" is almost incomparably the superior of the two. This statue was the culmination of the sculptor's life work. For nearly twenty years he wrought upon it, and at last when it was finished in the marble, ready to take its place among the master-works of our time, Hart was called away, and the praises due to him are only being paid to his memory now. The statue represents a perfect woman, possessed of all the passions belonging to a superior animal nature, united with modesty of expression and rare strength of will. Her full, free, luxurious development has nothing of grossness in it; there is refinement in every line, and the head and face raise the type—as displayed in the Venus di Medici, for example—to the highest order of human intelligence. This woman is not only a beautiful animal, able to control her passions; she is a woman who has noble thoughts and aims. At her feet stands a Cupid, charming in gracefulness of form. He has assailed the Woman; has shot arrow after arrow, but all save one have fallen at her feet, broken. The Woman has caught the last arrow in her hand, and holds it high above her head, far out of the reach of the Cupid, who, on tiptoe, with outstretched arms, vainly pleads for it. The intensely sweet, indescribable expression in the beautiful face of the Woman, the ease and unaffected grace in her attitude, the perfection of her person and the charming figure and look of eagerness in the countenance of the disappointed Cupid, render this a work of uncommon interest. And the composition tells a story too. Virtue is assailed, but reason is brought to bear, and all attacks are harmless. The old Greek Venuses were of luxurious form but had neither passions nor intellects; this work is superior in conception in giving us the passions controlled by the intellect.

After the death of the sculptor, this superb creation was

sold to Tiffany & Company, and in their establishment in New York, attracted great attention. About a year ago, the ladies of the city of Lexington and of Fayette County, Kentucky (where Hart was born), resolved to purchase the work as a memorial of the sculptor, and a testimony of their appreciation of his aim and his success. Large subscriptions poured in for the purpose, the money for the purchase was soon raised, and when the exposition closes, Lexington will possess one of the most superb artistic creations of any time.

The other sculptures in the central part of the rotunda are a bust of Hart, by his pupil, Saul; Hart's small statue, "The Morning Glory," a poetical expression of the childhood of an Italian girl, and a figure entitled "Reproof," by Thaxter, representing a child slapping the face of a kitten, which has killed a pet bird, lying at her feet. In niches at the points where the gallery walls meet at the rotunda, are pieces of statuary also. At the north-east is a superb statue of Hebe by Canova. This, one of the most satisfactory of the sculptor's ideals of Hebe, was produced upon the order of a Spanish nobleman, from whom it came into the possession of the late Robert J. Ward, of the famous "Ward family" of Kentucky. It is now the property of the Art Gallery of the Kentucky Polytechnic Society, of Louisville. Another of the niches contains Hart's excellent copy of the Venus di Medici, which also belongs to the Polytechnic Society, and the two niches nearest the entrance contain respectively busts of Andrew Jackson and Henry Clay, both modeled from life, and said to be as striking portraits as they are excellent pieces of sculpture.

The paintings in the art building occupy three large galleries and the spacious vestibule, and from the subjects and disposition of colors upon the walls, produce a most charming general effect. Every wall is a perfect harmony, and every picture hangs well in composition and color with the pictures which surround it. Owing to the class of pictures shown, it would be difficult to produce more brilliant and at the same time more harmonious effects than are shown upon some of these walls. The general verdict has been that the *ensemble* of the galleries is much finer this year than it was last year, though then the total valuation of the exhibits was more than a million dollars, while now three or four hundred thousand dollars would probably cover it.

One of the most admired pictures in the collection is Eastman Johnson's picture, "The Funding Bill," which hangs in the principal place of honor on the line in the centre of the west end of the West Gallery. There is a large group of persons about it all the time, and probably a thousand persons a day ask the names of the gentlemen so faithfully portrayed. In the same gallery, in the centre of the north wall, hangs F. D. Millet's picture, "Reading the Story of CEnone," which was purchased by the Detroit Art Loan Association for the nucleus of the collection of paintings to go into the proposed Detroit Museum of Art. On the opposite wall are Benoni Irwin's excellent portrait of Mr. Albert Fink, the well-known railroad manager; Carl C. Brenner's "Through the Clearing," a faithful representation of a beech-woods in Winter (belonging to Mr. George H.

Moore, of Louisville); M. F. H. De Haas's Academy picture of this year, "A Fresh Breeze, Massachusetts Coast;" E. Wood Perry's effective "Franklin at the Press;" Thomas Moran's forcible "Storm on the Coast, Easthampton," painted for this exhibition; William T. Richard's "Tyntagel Castle," the eyrie birth-place of King Arthur, on the coast of Cornwall, and one of the earlier pictures by Mr. Wyant, owned in Louisville, showing a "Pool in the Adirondacks" on a misty morning. These are the most striking pictures on the south wall of the gallery, but there are many others which call for attention, though space is lacking to mention many of them. Among them, however, is a small picture by W. T. Frego, "U. S. Cavalrymen," which in carefulness of detail and breadth of handling is almost suggestive of Meissonier. William Morgan's "La Sortie," from the last Academy exhibition, representing a troop of school children armed with various extemporized weapons and led by a boy whose face is full of martial enthusiasm, is a picture which is attracting great attention, and William Hart's "Near Kingston, Ulster County, N. Y.," one of the artist's characteristic pictures of landscape and cattle—and William H. Beard's "Landscape with Deer," are much admired; Arthur Parton's "Nightfall," of which an illustration was given in a former number of THE ART UNION, hangs near the "The Funding Bill" in the western end of the gallery, and is a picture that has received much praise for its combination of poetic and realistic qualities. Near it is "Marblehead Neck" by M. F. H. De Haas, of which also has an illustration been published in this journal. There is an interesting portrait of Audubon the naturalist, and also artist, by Henry Inman and there are two small paintings of birds, probably studies for his "Birds of America," painted by Audubon himself. They are extremely literal in detail and yet exquisite in modeling and qualities. There are several portraits here, too, by Jouett—Matthew H. Jouett—the great portrait painter of the West, half a century and more ago. Jouett was born in Kentucky in 1790, and after graduating at the Transylvania University at Lexington, studied law. The war of 1812, however, interrupted his legal practice, which was never resumed, for art claimed his attention, and he went to Philadelphia and became a pupil of Gilbert Stuart. An intimacy sprang up between the two artists that lasted through life. Jouett, in the painting of women particularly, far surpassed his master, and some of his portraits shown here, rank in merit with the productions of artists whose works are now greatly sought after. A portrait of Henry Clay, which was painted only a little while before Jouett's death, hangs here, and is probably the best portrait of the distinguished statesman extant.

Two of George H. Story's pictures add to the richness of color in the western end of the West Gallery: "The Broken Pitcher," from the National Academy exhibition, and "The Friends,"—a child holding a kitten—the latest production from Mr. Story's brush. Arthur Quartley's "Low Tide," George F. Fuller's "Forest in Normandy," and some "Roses," by George C. Lambden, also contribute to the interest of this wall. On the north wall of this gallery, be-

sides Mr. Millet's picture, are Albert Bierstadt's "Wahsatch Mountains"—one of the best of his later pictures,—and F. Schuchardt's "Evening," both on the line, and both exceedingly popular. Seymour J. Guy's "Open Your Mouth and Shut Your Eyes," showing a little girl holding a strawberry above the mouth of a crowing infant lying on the floor near her, is also a picture that has taken a deep hold upon the affections of visitors.

In the northern end of the North Gallery, Vergilio Toffetti's large painting of "Richelieu and Julie," exhibited in the National Academy in 1881, and now the property of Mr. George H. Moore, of Louisville, holds the place of honor, and attracts much attention. It is the largest painting in the exhibition, and a broad crimson frame around the outside of the gold frame gives the picture the effect of appearing larger than it really is. The picture will be remembered by those who saw it in New York: The Cardinal in his magnificent apartment, is listening to the recital of Julie concerning the conduct of the king, and commending her for her strength of character in resisting temptation. The place of honor on the line in the centre of the west wall is deservedly given to Seymour J. Guy's "See-Saw, Margery Daw," from the last Academy exhibition. Probably this is the most popular picture in the gallery, partly on account of its great artistic merit, and partly by reason of the charm of its subject. Anyone who visited the National Academy this year cannot fail to remember it:—A mother playing with her half-dressed infant, just before taking it to bed, a child looking on with interested expression, the infant laughing and throwing out its chubby arms; the whole seen under the effect of candle-light. (An illustration of this picture accompanied the article upon the Academy exhibition, published in THE ART UNION.) There is that in Mr. Guy's picture which attracts the visitor and holds him. There is a human sympathy expressed in it which strikes a chord in every mother's heart, and there is that in its *technique* which influences the standard of judgment upon such matters. Last year there was a "Mother and Child," by Bouguereau, which attracted much attention in the exposition collection; it was very literally and carefully painted, and was always the focus of a group of admiring eyes. Yet there was little soul in the woman's face; there was in the picture more to attract one to the skill of the painter than to the sublimity of the thought expressed. No more beautiful theme than motherhood could be chosen for a picture or a poem, or a religion; and evidence of the appreciation of this fact by the greatest artists and poets and inventors of religions is to be seen over all the world. In the earliest times to which we can go back, through the myths that have struggled down to us through the ages, the idea of love in its noblest, most beautiful form was expressed by the symbol of the mother and child. In ancient Egypt there were Isis and Horus; in modern Rome we have the Madonna and child. The paintings of Raphael and Leonardo, and of many older, as well as of more modern artists—which, laying aside their artificial religious significance, are simply studies of this beautiful relation—owe much of their popularity to the sympathy of the human

mind with that which they portray. It is, after all, not the Madonna, but the mother, which the people love and to whom they are attracted. Mr. Guy's picture does not show us a Madonna, and yet no Madonna could have a sweeter, more beautiful, more tender expression. And no ideal picture of a Christ-child could impress us more with the beauty and charm of childhood than this bright-eyed, chubby, rollicking baby. Mr. Guy's picture makes no claim to our consideration on account of religious grounds, but appeals to us exactly for what it is.

Opposite this picture, on the east wall, the place of honor is occupied by a picture by Rosa Schweninger, of Vienna. It represents an old antiquary examining a small statuette through a lens, and is one of the most effective pictures in the gallery. In *technique* it is broad, and yet it is very realistic in its qualities. Its harmonies are subtle and exquisite. Two charming pictures by Walter Shirlaw have a place in this gallery—one, "Puss," showing a handsome Angora cat stretched, like a collar, around the neck of a beautiful woman, and fast asleep. The other is a "Tuscan Vase with Flowers," and is one of the most forceful, brilliant pieces of coloring to be seen in the exhibition. Few pictures can compare with it for decorative effect.

"A New York Arab" is a characteristic study of a familiar type, by Frederick Dielman, exhibited for the first time. In spirit it very strongly suggests some of Murillo's pictures to be seen in the Old Pinakothek in Munich. There are two paintings here by George Inness, one a "Sunset," painted in 1858, and somewhat suggesting the early Rousseaus, and the other a "Scene at Durham," idyllic in its nature. Mr. Bristol is represented by "The Chocorua Mountain," the most recent painting from his studio and one of his finest works. Its effects of atmosphere and distance are wonderfully well expressed, and it is a picture that attracts much attention. There are two landscapes by Mr. Casilear which are greatly appreciated, and there is a small October twilight, "Shadows of Autumn," by Mr. M'Entee, that is received with a great deal of favor. Carl L. Brandt's "Portrait of a Lady"—from the Academy exhibition of 1883—is much commented upon. The marvelous rendition of qualities, in flesh, costume and accessories, attracts many eyes.

One of the most important pictures in this gallery is "Benvenuto Cellini Unveiling the Statue of Perseus with the Head of Medusa," by F. L. Kirkpatrick, of Philadelphia—the property of Mr. George H. Moore, of Louisville. It represents an interior, decorated with costly marbles and gorgeous tapestries, with the bronze statue at the left and a group of brightly costumed figures at the right of the centre. In the arrangement of its color effects the picture is decidedly "Turneresque." It is almost as rich in color as Mr. Vanderbilt's "Fountain of Idleness."

Mr. Loop's "Awakening" is a picture attractive in subject, and one which will bear careful technical study. It shows a nude child, by the side of a stream, awakening its mother by touching a clover leaf to her lips. Charming purity and grace are expressed in the figures.

In the East Gallery the central position on the east wall

is occupied by Constant Mayer's interpretation of Hood's saddest but most effective poem, "The Song of the Shirt." A woman, still young in years, but

With fingers weary and worn,
With eyelids heavy and red,

sits at her bare table, finishing the garments which give her as the fruit of unceasing toil, a meager, ambition-killing existence. To quote a criticism upon this picture:—"Mr. Mayer has rarely painted a face containing so much expression, poetry and sentiment. The large, wistful eyes, heavy with the work of the long and weary night, and yet telling a story of aspirations, of blighted hopes, and a better and happier past, the sad expression of the mouth, the wan look about the cheeks, and the nervous, wearied contraction of the muscles, all tell the story of the idea as it has never before been told upon canvas."

Mr. Mayer's "Evangeline" (belonging to Mr. Moore, of Louisville) hangs on the centre of the north wall of this gallery. It is a picture with which many who have not seen the original have become familiar through engravings and photographs. Near this is E. Wood Perry's picture, "The Story Book," which shows a grandmother with a favorite grandson on her knee, instructing him in the mysterious history of Jack, the Giant Killer, or some equally interesting character. The figures and accessories are painted with rare fidelity to nature, and the picture is another of those which attract from their sympathetic qualities. There are three excellent pictures by Mr. Dolph, representing favorite subjects, half a dozen paintings by J. G. Brown, a charming composition by T. W. Wood, Gilbert Gaul's "Silenced," one of Mr. Cropsey's brilliant landscapes, Bolton Jones's superb Academy picture "On Herring Run," two effective paintings by Mr. Whittredge, two by Mr. Hovenden, two by Mrs. Coman, and many others which deserve notice, but the consideration of which must be deferred until another time. Among the few foreign pictures in the exhibition are fine examples of the work of Rousseau and Daubigny, and the famous "Temptation of St. Anthony," by De Beaumont, which may be considered in a future paper. There are also several paintings representing the older masters, as Rembrandt, VanDyck, Solimena, Jan Steen, Salvator Rosa, and others.

C. M. K.

GOOD FROM EVIL.

IT seems that the much maligned Art Tariff is not quite as black as it was painted by its opponents, who have hitherto seen in it only utter destruction to the art interests of the country; but it now appears that it may be the means of hastening the development of a great national school of art, which shall be as distinctive in its character as are those of England, France and Germany. With the exception of a few people who pride themselves in being not Americans but Cosmopolitans, the desirability of such a school is admitted.

It is claimed that there is in our country, in its present and past life, no lack of subject matter worthy of treat-